



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

way than to cut the deepest portions first, as, carefully watched, the effect can be retained all through, as if the deep portions are cut first, and cut too deeply, the whole of the remainder has to be gone over in order to make it in keeping, in cases at times to the spoiling of the whole panel. Students should always bear in mind that they can take a bit off if it is wanted, but not put it on. This monogram looks very effective if carefully cut, and the copies of the letters must be kept very sharp, the ground being finished off smooth. Do not sand-paper it, as it will destroy the fine edges.

In the specimens of shield panels which I show at figures 39, 40, and 41, I have drawn upon one of the richest points in the world, viz: Westminster Abbey; my principal object in so doing being to lay before my readers what are unquestionably genuine specimens of ancient English wood carving. Another reason for selecting these is because, as is usual with mediæval work, each of the panels has a shield in the center, which is incorporated into the lid or front of a box or casket would serve for the donor's or recipient's initials, date, etc. In cutting these panels, I would recommend if it is procurable, and although it is somewhat hard to work, a piece of thoroughly seasoned English oak, of about one inch in thickness. Then draw the design, and then outline carefully and sharply, being particular in the ultimate carving to clear the corners well. In the first it will be observed that the exterior and interior edges are beveled, and to preserve the evenness and sharpness of these will try the operator's ability somewhat. In the second specimen these edges are still further

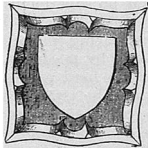


Fig. 39. Shield from the Monument of John of Elchoan, in Westminster Abbey.

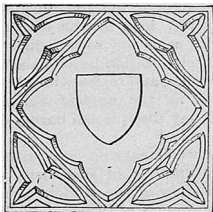


Fig. 40. Shield from the Monument of Sir Charles Daubeny, in Westminster Abbey.

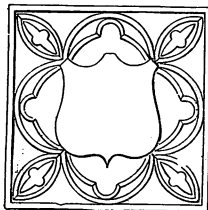


Fig. 41. Shield from a Monument in Westminster Abbey.

accentuated, in that there are more of them, the corners especially calling for careful cutting. In the third panel the same characteristics are still preserved, but the intricacies are still more complicated, and will call on the carver to use his smaller tools. The corners are somewhat delicate and will require some care and pains to successfully negotiate. With the cutting of these panels the student or apprentice will have more than sufficient to last him till my next chapter, when I shall have something to say upon "linen" and scroll patterns, etc.

(TO BE CONTINUED.)

HOME-MADE FRAMES.

BY H. S. FLEMING.

THE relations which exist between a pretty face and the tresses which surmount it are much the same as those between a picture and its frame. Both face and picture may be beautiful, but just as surely as a misplaced top-knot disfigures the one, so does an unbecoming frame detract from the other.

But becoming frames are apt to be expensive, especially if the picture be a large one, and any woman whose fingers are as nimble as the dollars that slip through them can make very artistic and even handsome frames if she will content herself with the work she can do well and trust the small remainder to a skillful carpenter.

"First catch your carpenter" is undoubtedly discouraging advice, but a little patient search will discover some handy and accommodating workman, and with his co-operation a deft-fingered artistic-minded woman can accomplish wonders in house decoration.

Assuming, then, that the carpenter is caught, he must not be worried with constant appeals for little "dabs" of work. Wait until you have several things for him to do and you will find that a wholesale method of business will save his temper and your money.

We will suppose that you have received from the carpenter five fine frames of varying sizes, made from boards three-quarters of an inch thick. Have the rabbet for the glass and picture just half the thickness of the frame, and about half an inch broad, to give room for tacking the plush or other covering neatly over the

edge. If the largest frame is for an etching that will show to advantage in a white setting, cover the pine with a quarter of an inch coating of white lead and give it a very rough finish such as is seen in modern rough plastered walls. The proper effect may be produced with a palette knife by pressing it down on the paint and suddenly withdrawing it. While the paint is still fresh sift some gold powder diagonally across the frame, beginning very lightly just above the lower left hand corner, and increasing the gilt, until, when the lower right hand corner is reached the gilt is thick enough to cover the paint. The effect is a diagonal shading from pure white to clear gilt and very pretty.

Another frame is covered with the plush and bordered with the flat brass chains which have long been in vogue for looping back curtains and portieres. The chains are tacked on. Those of oxidized silver look well on crimson plush and do not tarnish like brass.

An artistic frame for a quaint, old-time etching is made by covering it with India silk of some dim, faded looking pattern. The silk is tacked on in scant crosswise plaits, and the corners finished with a little band of the silk fastened with brass nails. Such frames are now made to order by all the best framing houses.

Another frame suitable for a black and white picture is covered with marine blue felt, and the outside edge of the frame bordered with a continuous row of small brass nails. The frame should be three or four inches wide and the space inside the border be decorated with *fleur de lis* designs in brass nails.

Wall paper bordering makes a very deceptive covering for a pine frame, and if the pattern is judiciously chosen very good effects may be obtained. Flour paste must be used, and the bordering pasted before it is trimmed or fitted. Otherwise the paste overflows at the edges and smears the pattern. Flowered cretonne is stylish for bedroom frames and *Lincrusta* borderings are decorative on frames that are to be gilded or painted. Old fashioned wooden beads put on with brass nails for a projecting border are ornamental and do away with the home-made look. Any old frame of walnut or stained wood may be improved by giving it three coats of white lead and gilding the inside molding.

Home-made has become a synonym for badly made, but there is no reason why an intelligent woman who is willing to give the time necessary for careful, exact work should not produce satisfactory results in such simple matters. In making frames, use the smallest size upholsterer's tacks, the best glue—not mucilage—an awl, and a great deal of patience in placing straight rows of tacks, and a conscientious taste in the management of color and design.

IN some of the old French furniture of a rich and costly character we meet with medallions of enameled china in the panels, presenting portraits, hunting scenes, etc. The preservation of these uninjured has been due to carved borders or to their conforming to the contour of the panels. Years since Eastlake adopted the idea of introducing decorative tiles into his furniture, though not with the same fine effects, in imitation of porcelain. Previously wedgewood medallions had been inserted on mahogany panels of sideboards and other furniture. They relieved the heavy aspect of massive mahogany furniture, and with Eastlake tiles may be judged a legitimate form of ornamentation. An imitation of these tiles may be made in the following manner which produces fair effects. The work is to be done on the wood. Stencils of the required designs are cut out of strong manila paper and varnished with thin shellac. A ground is first laid on the wood, composed of turpentine, oil and color, which is afterwards sand-papered with the finest paper. Choice tube colors, mixed japanner's gold size, and turpentine are used for stenciling. A coat of finishing varnish over the pattern concludes the work. Another process is to fill the grain of the wood with thin shellac, which is allowed to dry and is then sand-papered. Stenciling may be discarded and finer work done by hand.

